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BROOKLYS INSTITUTE OF ARTS
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—

EXHIBITION BY THOMAS SULLY





October 1921

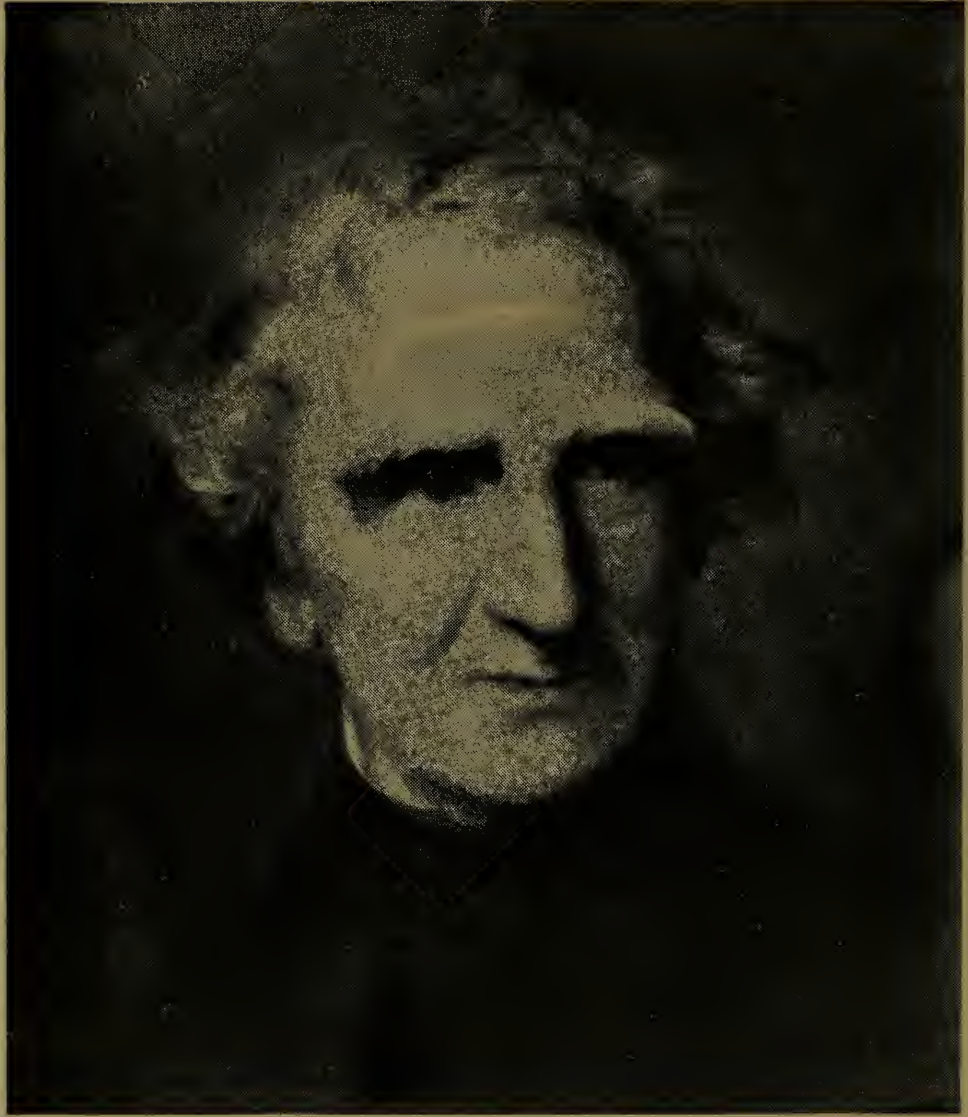
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Portrait of Thomas Sully

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Brooklyn Institute of Arts and
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EXHIBITION OF
—
PORTRAITS, MINIATURES,
COLOR SKETCHES,
AND DRAWINGS

By
THOMAS SULLY

Brooklyn Museum

1921



Portrait of
General Alfred Sully

PREFACE

Thomas Sully (1783-1872) is widely known to those interested in early American art, and in its portraits as records and reminders of early American history, as ranking in his importance as a painter next to Copley and Gilbert Stuart. He was a younger contemporary of the latter. Sully was an industrious, conscientious and very talented artist, whose blameless life and chequered and interesting career have been carefully recorded in the pages of Dunlap, Tuckerman, Isham and Hart, not to mention other authors. This preface will only mention briefly those facts which will assist the reader to realize the interest of the current exhibition.

The importance of this exhibition and the major part of its treasures are to be credited to Mrs. Mary Harriss Sully of Brooklyn, widow of Dr. Albert Walter Sully, who was the son of General Alfred Sully and the grandson of the artist. Through this family relationship, Mrs. Sully has become the heir and owner of a very interesting group of paintings, miniatures, color sketches, and drawings; including the important material in Sully's studio at the time of his death; his "Book of Landscape," his "Book of Sketches," his color studies for illustrations of

Robinson Crusoe and other interesting memorabilia of the artist's work.

In the works of the careful and well informed biographers who have been mentioned, there does not appear to be any reference to Sully's talents as a landscape artist or even to his having done any work whatever in this direction. It appears probable that no finished landscapes from his brush are known. Consequently, the excellent quality of the seven color studies of landscapes in this exhibition must be a revelation, even to many of those who are intimately acquainted with the artist's work. The sketches for Robinson Crusoe reveal him as having also had distinct talent as an inventive illustrator. Two important events of Sully's life are also suggested by the exhibits. In his early years he obtained the small sum of money which enabled him to study in England by undertaking to make, while abroad, copies of old masters (one each) for each subscriber of \$200 to the fund of \$1400 which was to enable him to undertake the trip. This project was carried out and the "sketch book" contains numerous preliminary sketches for these copies. Although only two pages of the open book can be shown we have here a touching reminder of his early poverty.

The most important event in the painter's career was his commission to paint the portrait of Queen Victoria in 1837-38 for the Society of the Sons of St. George of Philadelphia. (It is now in the Hall of the Society). The original wash drawing

and some of the preliminary pencil sketches for this picture are among the exhibits.

The thirteen beautiful miniatures will speak for themselves, as will also the numerous portraits in oil which represent the main activity of the artist's life; and are consequently the most important feature of the exhibition. Besides the oil paintings lent by Mrs. Sully, eleven in number, there are two which belong to the Museum and others from various friends.

Thomas Sully was born at Horncastle, Lincolnshire, England, in 1783; and died in Philadelphia in 1872. In 1792, he was taken at the age of nine years to Charleston, S. C., by his parents who went there to exercise their profession as actors. From 1799 to 1804 he was associated with his brother Laurence, a miniature painter of subordinate rank, in Richmond and Norfolk, Va. Between 1806 and 1808, he lived in New York, mainly in order to improve his art by association with Trumbull. He was also encouraged at this time by Gilbert Stuart in Boston. In 1809 he studied in London under Benjamin West and settled permanently in Philadelphia in 1810. In 1837-38 he again visited England and painted a full length portrait of Queen Victoria. Between 1820 and 1840 he exhibited ten portraits at the Royal Academy. According to the "Register of Portraits painted by Thomas Sully . . . arranged and edited by Charles Henry Hart" the artist painted 2,520 portraits and it is stated by Mr. Hart that some pictures are omitted from the Register.

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CATALOGUE*

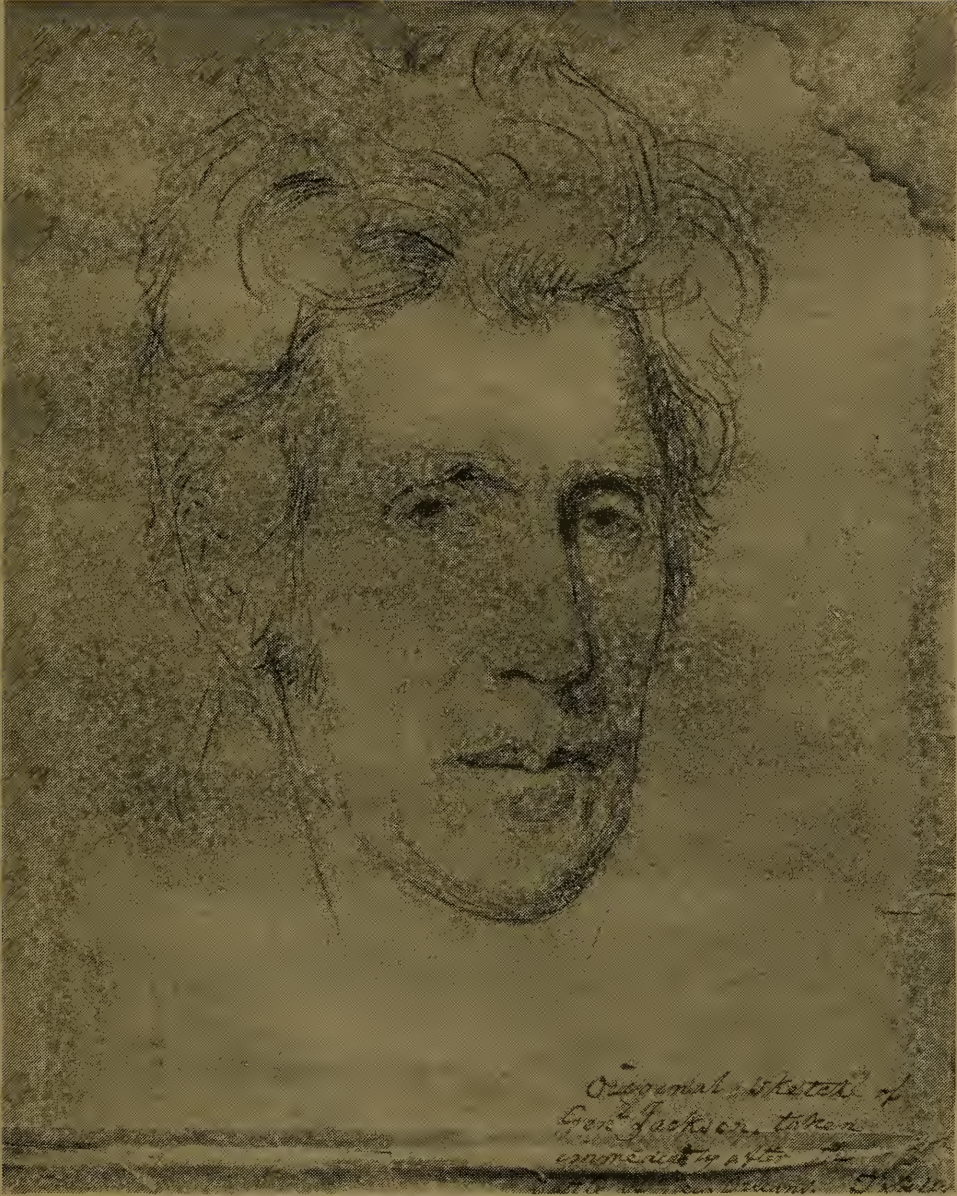
* Unless otherwise specified the exhibits are lent by Mrs. Mary Harriss Sully.

- 1 Portrait of Thomas Sully *About 14x12*
Inscribed: "To my daughter Blanche." Signed T. S.
1867 Oct.
- 2 Portrait of Sara Sully *ms* *medium board* *about 14x12*
Inscribed: "Property of Blanche Sully. T. Sully. Copied
from a portrait painted 1832"
- 3 Portrait of General Alfred Sully *front 2 1/2 1839* *about 23x19*
Signed. T. S. 1839
- 4 Portrait of Blanche Sully *about 23x19*
Signed. T. S. 1839
- 5 Portrait of Rosalie Sully *with a portfolio and pencil*
Inscribed: "Copied from a Portrait I painted from Rosalie
in 1839." Signed. T. S. 1871 *about 16x20*
- 6 Portrait of Virginia *oil on paper* *about 15x12*
- 7 Portrait of General Andrew Jackson *about 15x24* *Canvas*
Inscribed: "General Jackson at the Battle of New
Orleans, from a former sketch." Signed T. S. 1870 June

- 8 Portrait of a Man *↓ about 5 $\frac{3}{4}$ x 6 $\frac{3}{4}$*
Inscribed: "Painted by T. Sully when at the age of 21."
- 9 Study for an Ideal Head *size catalogue printed out a little smaller*
Oil on Academy Board
- 10 Color Study. Group of Three Children *about 6 x 9*
- 11 Pencil Drawing. General Andrew Jackson *on blue paper.*
Inscribed: "General Andrew Jackson, taken immediately after the Battle of New Orleans." Signed T. Sully
- 12 Landscape. Wood Scene
Oil on paper, mounted on canvas
- 13 Landscape. Tree
Oil on paper, mounted on canvas
- 14 Landscape. Cherry Hill
Oil on paper, mounted on canvas
- 15 Landscape. Rocks
Oil on paper, mounted on canvas
- 16 Landscape. Wood Scene, Rocks
Oil on paper, mounted on canvas
- 17 Landscape. Cottage in the woods
Oil on paper, mounted on canvas
- 18 Landscape
Oil on paper, mounted on canvas

- 19 Miniature on Ivory
Portrait of Alfred Sully *rectangle about $2\frac{3}{4} \times 2\frac{3}{4}$* $3 \times 2\frac{3}{4}$
- 20 Miniature on Ivory
Thomas Sully's Palette *oval*
- 21 Miniature on Ivory
Portrait of a Gentleman, Unknown *Copy of an old Master* *about $3 \times 2\frac{3}{4}$*
- 22 Miniature on Ivory *rectangular*
Ruth
oil
- 23 Small Portrait of Lester Wallack *— about $3\frac{3}{4} \times 3$ oval*
- 24 Miniature on Ivory
Manuella Zimeno
- 25 Locket Miniature *oval about $1\frac{1}{4} \times 1\frac{5}{8}$*
Portrait of Jane Sully by Darley; reverse, Rosalie Sully
- 26 Miniature on Copper *about*
Manuella Zimeno *— oval $4\frac{1}{4} \times 3$*
- 27 Miniature on Ivory *rectangular*
Portrait of Rosalie Sully *— very like no 5 but more finished. about $3 \times 2\frac{3}{4}$*
- 28 Group of Color Studies for Portraits, as follows, from left to right: Lady's Portrait. Two Young Girls. Mrs. Gilmore. Lady's Portrait. Lady's Portrait. Child's Portrait *oil on paper* *(water color)*
- 29 Group of Color Studies, as follows, from left to right: Portrait of a Child. Portrait of a Lady. Two Studies of Little Red Riding Hood

- 30 Group of Color Studies, as follows, from left to right:
Portrait of Colonel Davis. Two Young Girls. Study
for the Nereid Doto (See No. 37)
- 31 Group of Color Studies for Robinson Crusoe, from left to
right: Saving Friday's life. Shipwreck of Robinson
Crusoe. In his Cave. Robinson Crusoe, and his man
Friday, leave the Island. (also Portrait Study, Group
of two Children)
- 32 Studies for Robinson Crusoe, as follows, from left to right:
Visit to the Wreck. The Foot-Print on the Sand.
Boat Building by Robinson Crusoe and Friday. Building
a Shelter. Rescue of Friday's Father *each oil on
academy board about 9½ x 12.*
- 33 Group of fourteen Color Schemes representing the methods
of various artists, with Sully's manuscript explanations
- 34 Group of seventeen Color Sketches from the Book of Landscape
- 35 Wash Drawing. Study for the Portrait of Queen Victoria,
1838-1839; and pencil studies for the picture, also
circular advertisement of the mezzotint engraving for
the portrait published in England
- 36 Sully's Sketch Book and Leaves from the Sketch Book
- 37 The Nereid Doto. (See Spencer's "Fairie Queene") *Along*
Loaned by Mrs. Richard T. Harriss *rounded
corners*
- 38 Portrait of Miss Julia Biddle
Loaned by Mrs. Richard T. Harriss
with 7/11



Pencil Drawing
General Andrew Jackson

- 39 Miniature on Ivory *rectangular*
 Fannie Kemble as Beatrice Cenci *about 3 1/4 x 3*
 Loaned by Mrs. Richard T. Harriss
- 40 Miniature on Ivory. Dating about 1840 *oval mat about 3 x 2 1/2*
 Charlotte Cushman as Catherine, in the Taming of the
 Shrew. Loaned by Mrs. Richard T. Harriss
- 41 Miniature on Ivory *rectangular about 2 3/4 x 2 3/4*
 Charlotte Cushman as Joan of Arc
 Loaned by Mrs. Richard T. Harriss
- 42 Peasant Children *1 3/4 x 2 3/4 oval*
 Loaned by Mrs. Alden Vose
- 43 Gannymede (Copied from Guido Reni's picture in the Penn.
 Academy of Fine Arts). *about 22 x 18* Loaned by Mrs. Langdon Harriss
- 44 Portrait of a Lady, Unknown *oval about 2 9/16 x 3 1/8*
 Loaned by Mrs. William Armistead Lane
- 45 Portrait of Mrs. John Neagle (Mary Chester Sully)
 Loaned by John Hill Morgan
- 46 Portrait of Gustavus Myers of Virginia *oval*
 Loaned by John Hill Morgan
- 47 Portrait of Elizabeth Cook, dated 1839
 Loaned by John Hill Morgan
- 48 Portrait of Lieutenant William H. Korn
 Loaned by William Henry Fox

49 Portrait of Cornelius Ver-Bryck; N. A., 1813-1844
The Museum

50 Head of a Young Girl, dated 1824
The Museum, Haslett Bequest

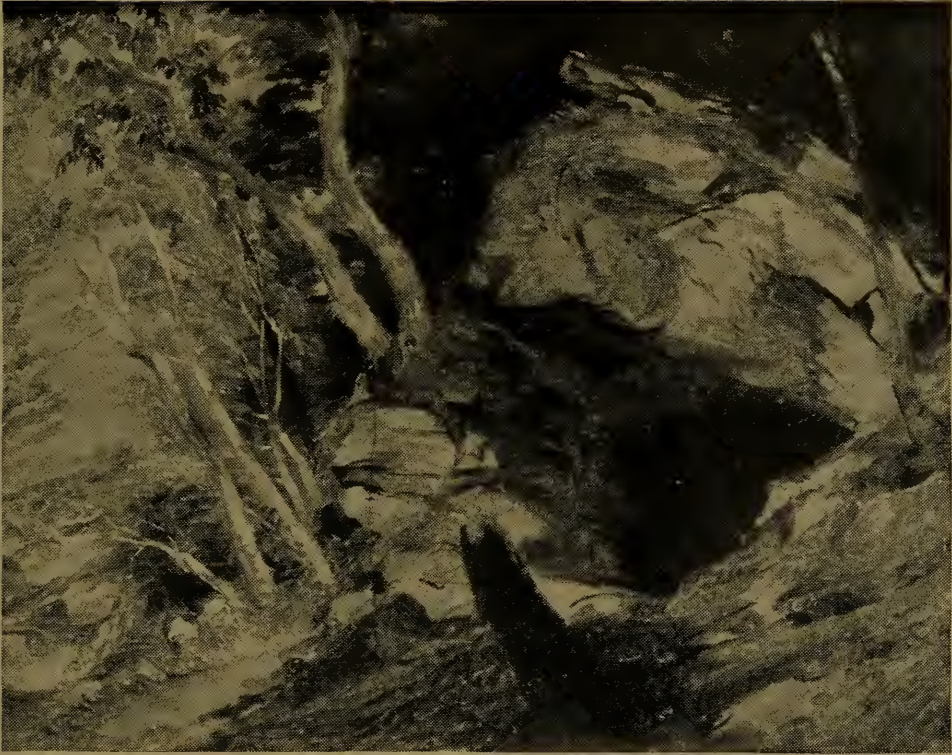
51 Portrait of Mrs. William Chamberlain
Loaned by Herbert L. Pratt

52 Portrait of William Chamberlain
Loaned by Herbert L. Pratt

53 Portrait of William Brown, about 1833
Loaned by Mrs. W. B. Glover

54 Portrait of a Child
Loaned by Thomas Nash

55 Portrait of Jane Cooper Sully, pastel
Loaned by H. Hammond Smith



Landscape Study

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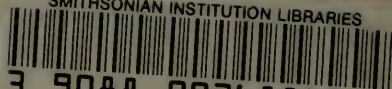
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Exhibition of portraits, miniatures, col